PRELIMINARY SUMMARY OF INFORMATION

SUBMITTED TO THE COMMISSION ON CHICAGO LANDMARKS IN MARCH 2005

LION HOUSE
(NOW KOVLER LION HOUSE)
LINCOLN PARK ZOO

BUILT: 1912

ARCHITECTS: PERKINS, FELLOWS & HAMILTON

Chicago's park system constitutes one of the city's most important historic resources with its combination of nationally significant historic landscapes and buildings. Lincoln Park on Chicago's north lakefront is one of the city's most prominent parks, and the Lincoln Park Zoo's Lion House (now known as the Kovler Lion House) is an especially fine building within the park. Centrally located on the zoo's grounds, the Lion House exemplifies trends in architectural design and style significant in the history of Chicago's parks and the Lincoln Park Zoo, one of the country's oldest and finest municipal zoological parks.

The Lion House is a fine example of grandly-scaled architecture influenced by the Prairie architectural style and is one of the most significant individual buildings located in Chicago's parks. Its design exemplifies an important period in Chicago park history when designers sought to create unique landscapes that emulated the native Midwestern prairies, embellished by buildings that rejected historic styles for modern design. Its fine craftsmanship reflect the attention to detail characteristic of its principal designer, architect Dwight Perkins, who was well-known in the early 20th century for both his advocacy of park and school reform efforts and the Prairie-style park buildings and schools that he designed to further these goals.

The History of Zoos and the Lincoln Park Zoo

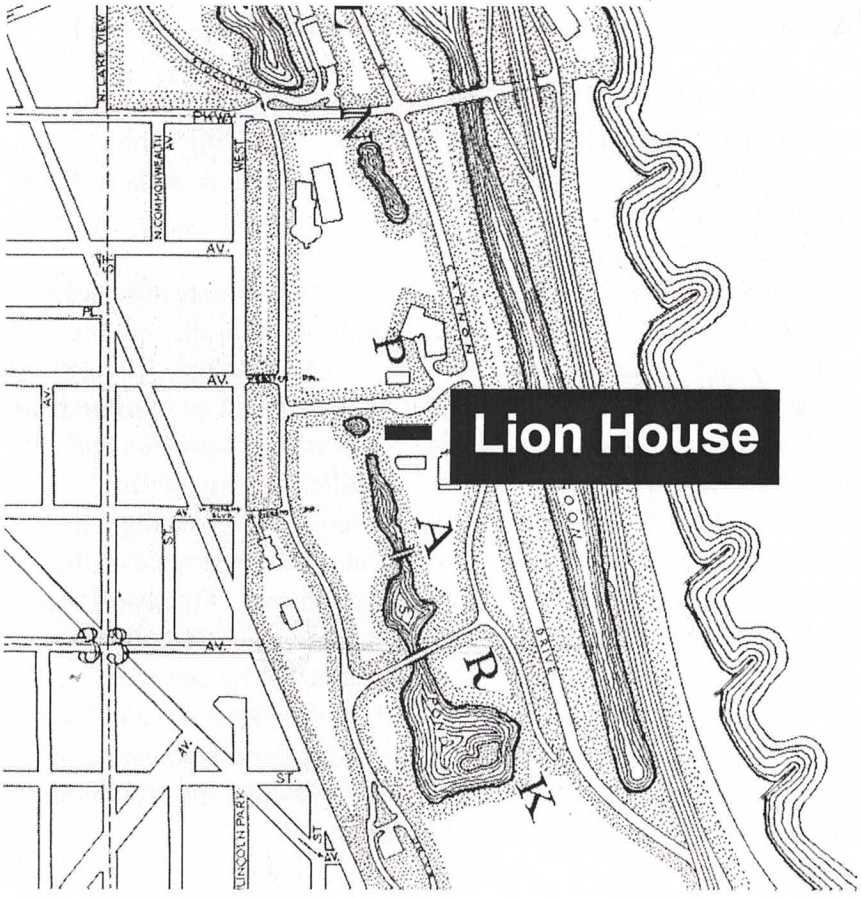
Since antiquity, mankind has been intrigued by wild and exotic animals, and the keeping of "menageries" of such beasts was a sign of wealth in ancient cultures. In ancient Egypt, Queen Hatasou created the first known zoological gardens at Thebes. Chinese emperors kept exotic animals in their palaces, and wealthy Romans often kept unusual birds.

This interest in wild animal collections continued through the early 19th century as European royalty and nobility saw such exclusive pastimes as an outward display of status. Such collections usually contained both "ferocious" animals (bears, lions, and wolves) and various game species for hunting (stag and deer). In the 13th century, for example, Frederick II, King of the Two Sicilies, kept a noteworthy menagerie, including camels, elephants, big cats, monkeys, bears, gazelles, and a giraffe. The wealthy and influential Medici family of Renaissance Florence kept hunting leopards, lions, elephants, bears, and wild boar. Louis XIV of France established a noteworthy menagerie at his Palace of Versailles.

It was not until the 1800s that the concept of a "zoological garden," conceived as a public educational amenity, began to develop in Europe. In 1792 as part of the aftermath of the French Revolution, animals that were formerly part of the Versailles collection were moved to Paris to become part of the Jardin des Plantes, originally a botanic garden with formal plantings. With animals spread throughout a picturesque English-style landscape, the Jardin des Plantes developed through the early 19th century as a zoological garden open to the public and seen as an educational urban amenity. Its popularity encouraged other European cities to establish municipal zoos, and by mid-century such institutions had been created in London's Regent Park, Dublin, Brussels, Amsterdam, and Berlin, among others. Americans were somewhat slower than Europeans to create zoos, with the Lincoln Park Zoo in Chicago's Lincoln Park being founded after the Civil War in 1868.

Today, Lincoln Park is one of Chicago's premier parks, stretching for almost six miles along the city's north lakefront, but it was originally quite modest in size. The southernmost portion of today's park between North and Webster Avenue originally was set aside in 1837 as a cemetery. Because burials were concentrated in the southernmost portion of the cemetery, the unused northern half—between Webster and Wisconsin Avenues—was officially reserved by the City's Common Council (the predecessor to today's City Council) as a park, originally called Lake Park.

As Chicago grew northwards in the early 1860s, there was increasing pressure from nearby residents to close the cemetery, which was seen as an frightening source of cholera, and to move the bodies to then-recently established outlying cemeteries such as Graceland and Rosehill. In 1864, the Common Council prohibited further burials and incorporated the cemetery land into Lake Park, renaming it Lincoln Park the following year in memory of the newly-assassinated president. Three years later, in 1868, the Lincoln Park Zoo opened its doors as the park's first major attraction.



Above: The Lion House at the Lincoln Park Zoo was built in 1912.

Left: It is located in Lincoln Park on Chicago's north lakefront.

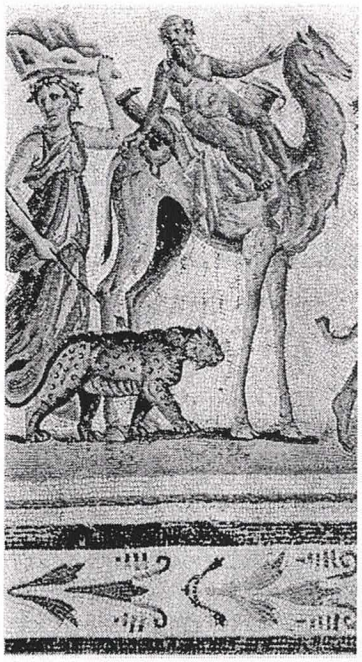
The Lincoln Park Zoo was started with the gift of a pair of swans from New York's Central Park in 1868. In 1870, small barns and paddocks were built for the zoo's small but growing animal collection, which by 1873 included two buffalo, three foxes, three wolves, two elks, five deer, four eagles, eight peacocks and thirteen swans. All were gifts. The zoo's growth continued in a casual way for some years, for instance acquiring its first lion in 1874 as a guest on loan from a traveling circus.

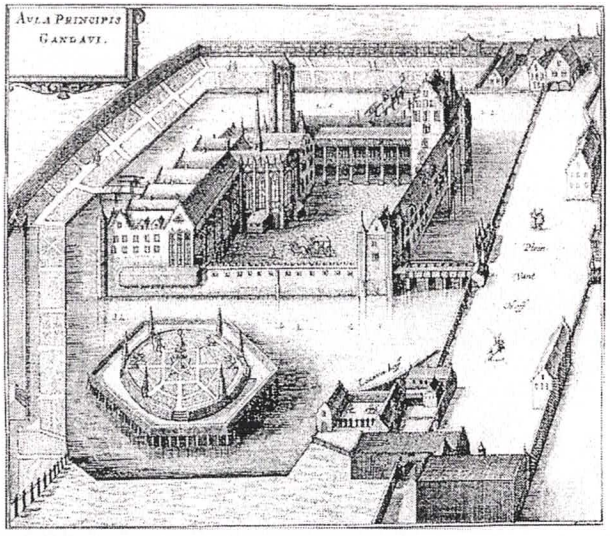
It was the acquisition of several bears that ultimately forced the Lincoln Park Zoo to begin construction of adequate housing for its animals, although the problem was met in stages. The bears were the most popular of the zoo's animals, and the rocky bear pits which were constructed in 1879 to house them constituted the zoo's first major plant investment, costing $958. Other construction soon followed. In 1880 and 1881, modestly designed and scaled wolf and fox dens, a prairie-dog pit, a racoon cage, otter pits, and a seal-lion pit were constructed.

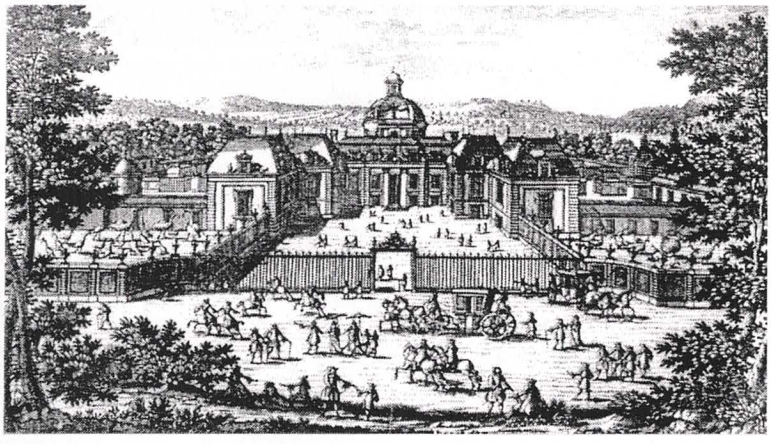
Other public parks in Chicago had become interested in animal collections as early as 1874, when Lincoln Park donated a pair of swans and a pair of geese to help the West Chicago Park Commissioners start a zoo in Central (now Garfield) Park. The city also had an animal collection at Union Park, including some wolves and eagles, and offered to donate some to Lincoln Park, but the gift was declined in 1875 because of a lack of accommodations. However, by 1885, when the West Park Board abandoned their zoo plans, Lincoln Park Zoo was able to accommodate their entire collection. Lincoln Park was also able to absorb the South Park Commissioners' collection in 1888.

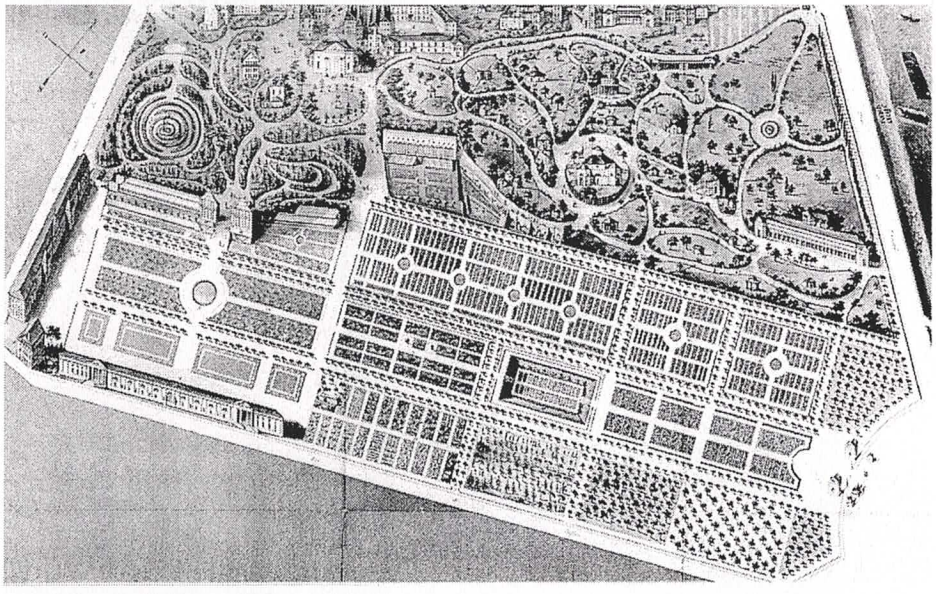
By the turn of the century, the Lincoln Park Zoo had become a major institution. On March 31, 1899, the zoo reported that it had spent over $45,000 on buildings and enclosures, almost $80,000 in salaries and $65,000 in feed. Purchase of animals had cost $17,000, while the sale of surplus stock brought in $8,500.

In 1903, the development of Lincoln Park turned away from Victorian ideals of beauty, including eclectic-looking buildings set within picturesque landscapes, to the modern Prairie School of architecture which emerged out of the Midwest, particularly Chicago and its suburbs. In that year the Lincoln Park Commission hired Ossian Cole Simonds as Lincoln Park's consulting landscape gardener. An architect by training, Simonds had become involved in landscape architecture during the 1870s while working on the ongoing landscaping of Graceland Cemetery. Simonds was interested in creating a new type of park landscape that would be "modern," yet also recreate the appearance of the Illinois prairie landscape as it had appeared before European settlement. The result was within the naturalistic English landscape tradition, except that Simonds used native Illinois plants rather than more exotic species to create landscapes that he believed appropriate for Midwestern terrain and climate. Along with his contemporary, and better-known, landscape architect Jens Jensen, who worked for the City's West Side parks, Simonds is considered one of the originators of the Prairie style of landscape architecture and important in the history of American landscape architecture.

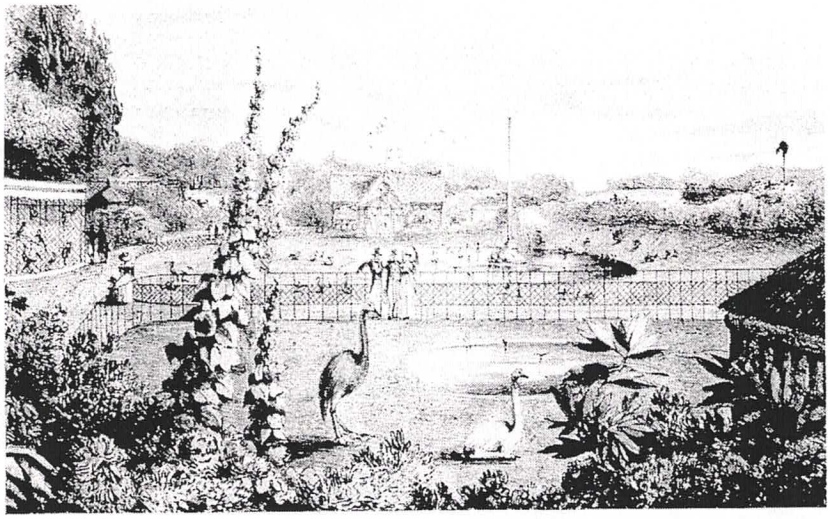


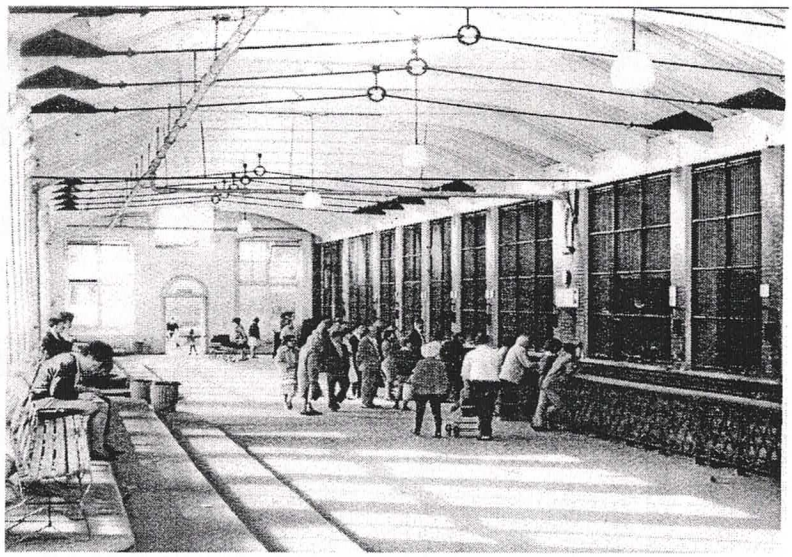




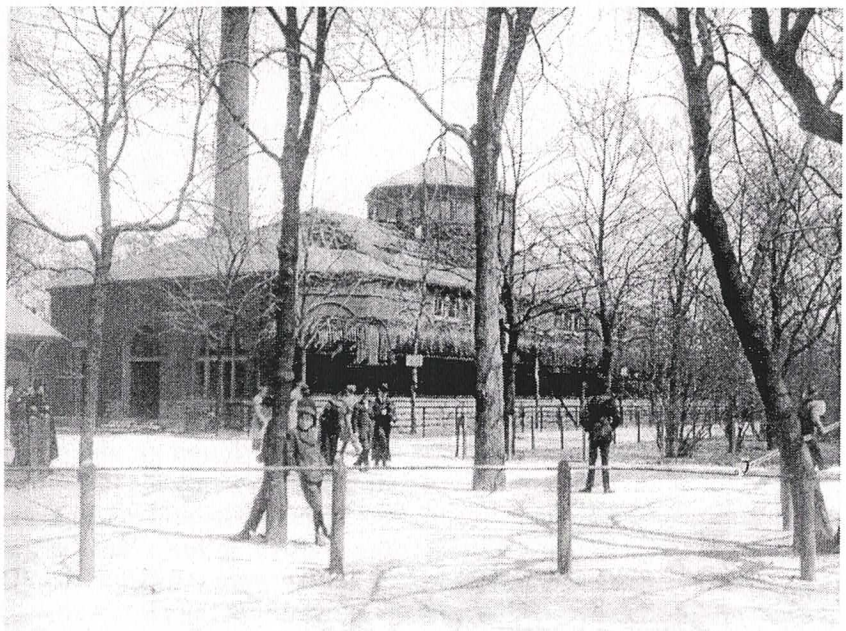


Collections of exotic wild animals have long intrigued mankind. Top left: A mosaic depicting a procession of animals from the menagerie of Ptolemy II of Egypt. Top right: A private menagerie in Ghent, late 16th century. Middle: The animal collection at the Palace of Versailles during the reign of Louis XIV, late 17th century. Above: In the 1790s, in the aftermath of the French Revolution, many of the animals at Versailles were moved to a botanical garden in Paris, the Jardin des Plantes, which became an early influential public zoological garden.





The zoo as a public educational institution began to develop in the 19th century. Top: A painting of the London Zoo, 1831. Middle: The London Zoo's great-cat house, built in 1876. Bottom: The Lincoln Park Zoo was established in 1868. A view, from 1907, of the zoo's first animal building, constructed in 1888 (demolished).



Simonds wanted park buildings that were compatible in design with his native Midwestern landscapes. The newly evolving Prairie architectural style, with its emphasis on low horizontal forms, honestly-expressed materials, low hip roofs with wide overhanging eaves sheltering bands of windows or ornament, and non-historic ornament based on geometry and precedents from nature, was seen as an appropriate match with the equally innovative landscape style. During the ten years that Simonds worked for the Lincoln Park Commission, he collaborated closely with Dwight Perkins, whose progressive architectural designs were influenced by the Prairie-style buildings of Frank Lloyd Wright and were considered compatible with Simonds' landscapes. Working in the Prairie style, both Simonds and Perkins wanted to remake Lincoln Park as an environment that was aesthetically pleasing, yet not beholden to historic concepts of "beauty." It was during this period that the Lion House was designed and constructed.

The overall design of the Lion House is grandly scaled and handsomely detailed, befitting its role as a primary building for an important public institution, the Lincoln Park Zoo. With its round-arched entrances and vaulted "Great Hall," the Lion House exemplifies turn-of-the-century architecture influenced by the Paris-based Ecole des Beaux-Arts, which encouraged large-scale public and institutional buildings in Classical styles. The influence of the Prairie style in its design, however, is unusual and reflects the importance of the innovative style, developed by Chicago architects such as Frank Lloyd Wright, Walter Burley Griffin, George Maher, and Perkins during the early 20th century, to the history of Chicago and world architecture. The building's Prairie detailing contrasts with more traditionally Classical-style buildings being constructed in other American zoos during the period, including the Lion House at the Bronx Zoo in New York, built in 1903. The Lion House's innovative style reflects the interest that Dwight Perkins had, as the building's architect, in innovative designs for large-scale public buildings, including both park and school buildings, that normally would have been designed in historic architectural styles.

From its inception, the Lincoln Park Zoo was conceived of as an old-fashioned, menagerie-type zoo, with the majority of its animals displayed primarily in caged enclosures. A major change in zoo architecture came with the concept of free-view enclosures, where animals are confined only by moats in simulated natural habitats. The Lincoln Park Zoo has built several new exhibit buildings and renovated others to reflect this concept, including the addition of outdoor "naturalistic" animal display areas to the Lion House. The Lincoln Park Zoo remains the most heavily patronized municipal zoo in the United States, drawing some four million visitors a year.

The Lion House

Constructed in 1912, the Lion House is a strikingly detailed park building, the design of which is strongly influenced by the Prairie style. It is a large, rectangular masonry building with its long axis orientated in a east-west direction. The building has elements of the Prairie style, especially evidenced by its simple horizontal lines and lack of applied

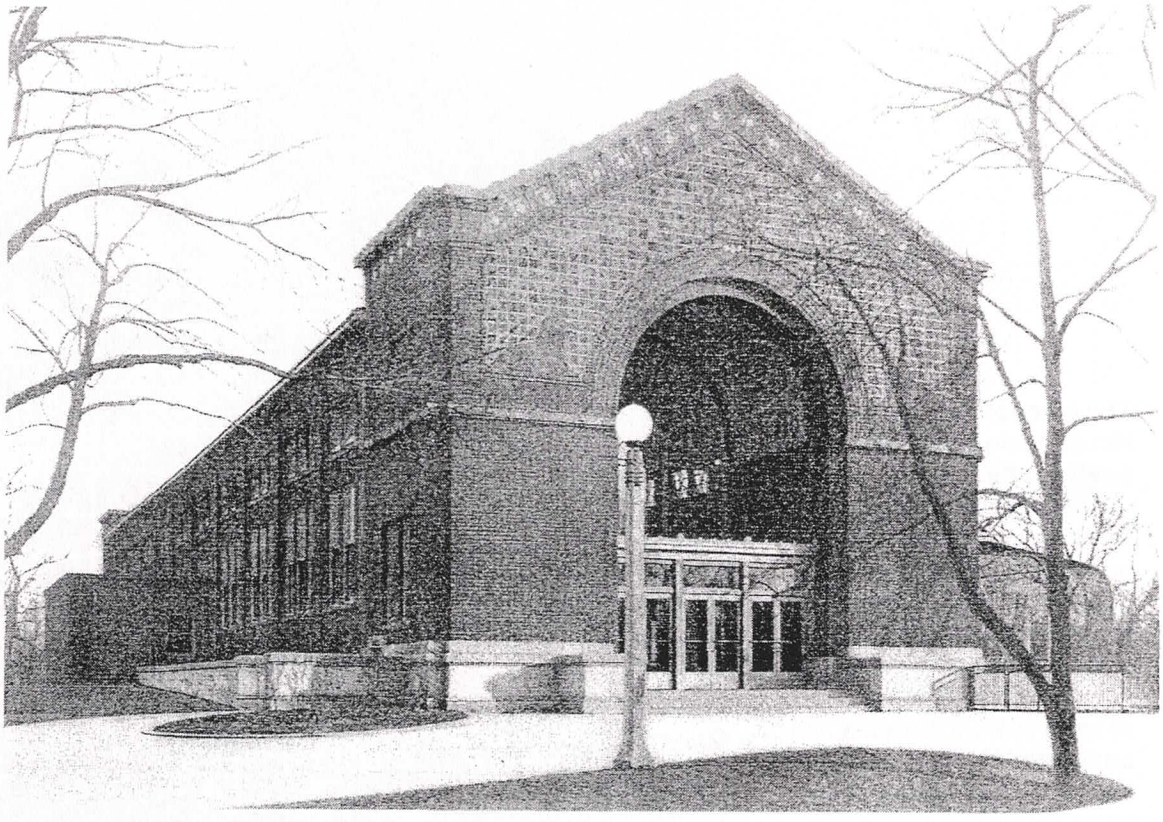
historic ornamentation. The building is massed with a prominent central exhibit hall covered by a gable roof that is flanked by large outdoor animal display areas with artificial rocks to the north and south. (These outdoor display areas are later additions to the original building and are not considered significant architectural and historical features for the purpose of this proposed designation.) The central exhibit hall has exterior walls of reddish-brown brick laid in a Flemish bond. Gray Bedford limestone clads the building's base, while burnt-red terra-cotta is used for string courses, gable copings and miscellaneous trim. The roof of the gabled central exhibit hall is clad with green tile.

The east and west facades of the building, which are located at the ends of the gable roof, have monumental round-arched building entrances which reflect Perkins's combination of Classical forms and Prairie details in the building. Entrance doors are set nearly flush, with the exterior brick walls within cast-iron frames decorated with geometric Prairie-style ornament. These are in turn set within large, deeply recessed round arches glazed with glass to reveal views of the great hall inside, roofed with Guastavino tile. In addition, a finely detailed brick and terra-cotta cornice embellished by geometric Prairie-style ornamentation details the gable ends of the building's roof.

The Lion House is widely known for its striking brick low-relief lions that decorate the gable ends of the building. Set within a field of tile ornamentation, lion silhouettes were fashioned from cut brick in a manner that harkens back to Ancient Near Eastern and Greek precedents. These low-relief brick mosaics emulate, in their strong modeling, low-relief stone sculptures created for Assyrian palaces and brick-mosaic lions that ornament the Ishtar Gate, a monumental public monument built in ancient Babylon (now in a Berlin museum). The pair of mosaic lions atop each grand entrance arch, in addition, resemble the carved-stone lions atop the Lion Gate in the ancient Greek citadel of Mycenae, as well as lions found in medieval heraldry.

Within the building, low-ceilinged entrance vestibules lead to a grandly-scaled "Great Hall"—a long central exhibit hall covered by a handsome barrel-vaulted ceiling of ribbed, load-bearing Guastavino tiles—that comprises much of the central exhibit hall. This type of distinctive herringbone-patterned tile ceiling was developed by New York builder Rafael Guastavino and was widely used for buildings with large-scale interior spaces from the 1890s until the 1930s, including St. John the Divine Cathedral and Grand Central Terminal in New York. Guastavino vaulting was used relatively infrequently in Chicago during this period; a striking example is K.A.M. Isaiah Israel Synagogue at 1100 E. Hyde Park Blvd. (a designated Chicago Landmark). Wood-frame clerestory windows with X-shaped muntins admit light to the space. Walls are of tan glazed brick with a darker red-brick wainscoting. A glazed terra cotta cornice subdivides the walls. The floor is of green and white hexagonal and square tiles. Large openings with stressed-wire barriers allow zoo visitors to observe animals in display areas.

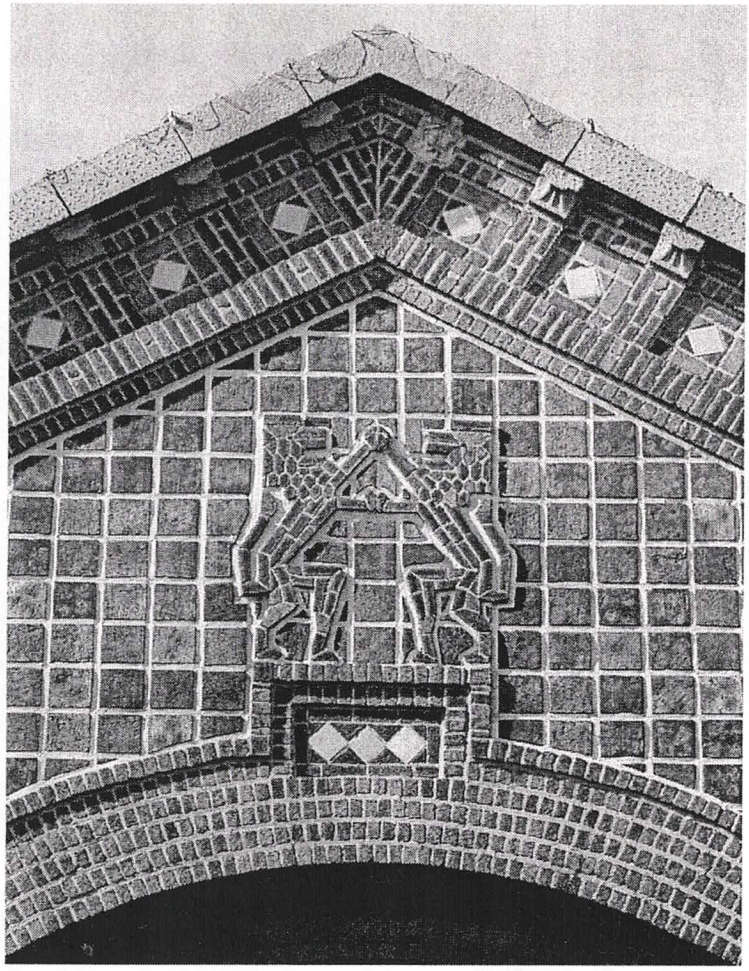
The Lion House has been recognized for its architectural quality over time. The design of the building was so well received that in 1912 the Illinois chapter of the American



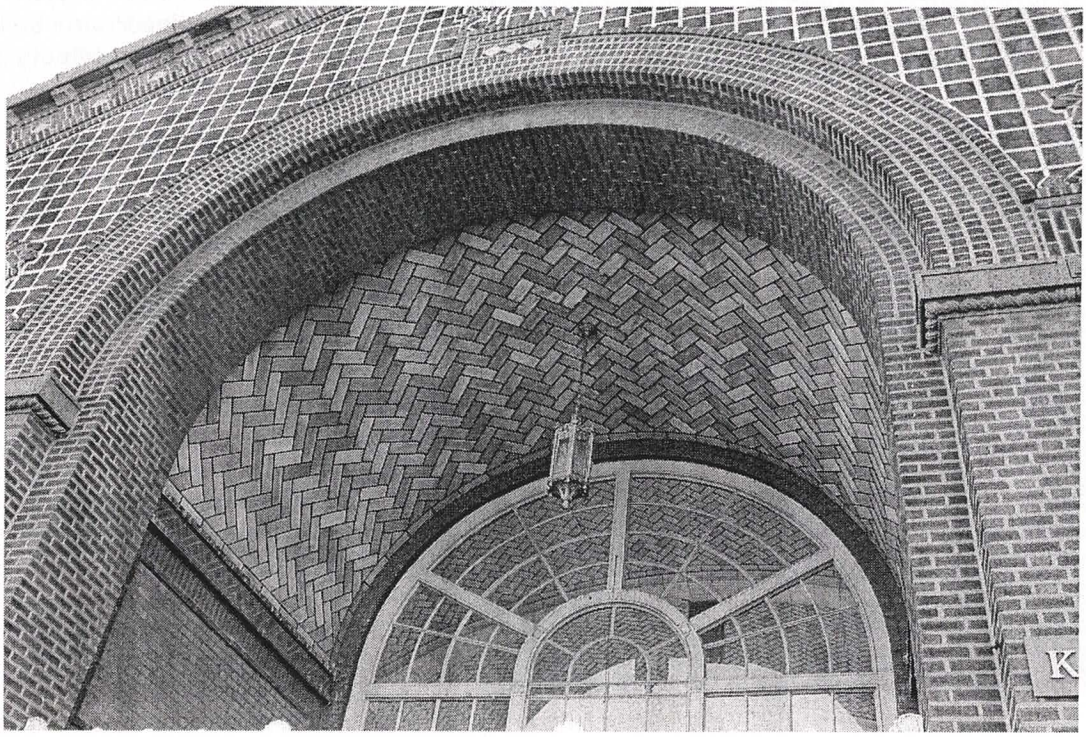
In its design, the Lion House at the Lincoln Park Zoo reflects both grandly-scaled public architecture in the Ecole des Beaux-Arts tradition and the innovative Prairie style developed by Chicago architects in the early 20th century.

Above: The Lion House soon after its construction in 1912. It combined a large-scale entrance arch, reminescent of Classically-designed buildings, with non-historic brick-mosaic, terra-cotta, and cast-iron ornament.

Left: The Lion House at the Bronx Zoo, designed in 1903, which exemplifies the grand Classical Revival architectural style typical of turn-of-the-century public and institutional buildings.



The exterior of the Lion House is ornamented with finely-crafted masonry details. Right: The gables fronting both ends of the building are handsomely detailed with a brick-and-terra-cotta cornice above square tiles and cut-brick lions. Below: The underside of each entrance arch is supported by Guastavino vaults, a distinctive herring-bone-patterned, load-bearing, masonry vaulting widely used for large-scale public buildings in the early 20th century.



Bottom: Each of the Lion House's main entrances is distinguished by cast-iron vestibules handsomely ornamented with Prairie-style decoration. Top: These vestibules lead into a grandly-scaled "Great Hall" topped by a Guastavino barrel vault, lined with with animal display windows, and lighted by square clerestory windows.

Institute of Architects awarded the structure a gold medal for excellence of design. The building is included in the *AIA Guide to Chicago* and is listed as a contributing building in the National Register of Historic Places nomination for Lincoln Park as well. The building was included in the Chicago Historic Resources Survey, where it was rated "orange."

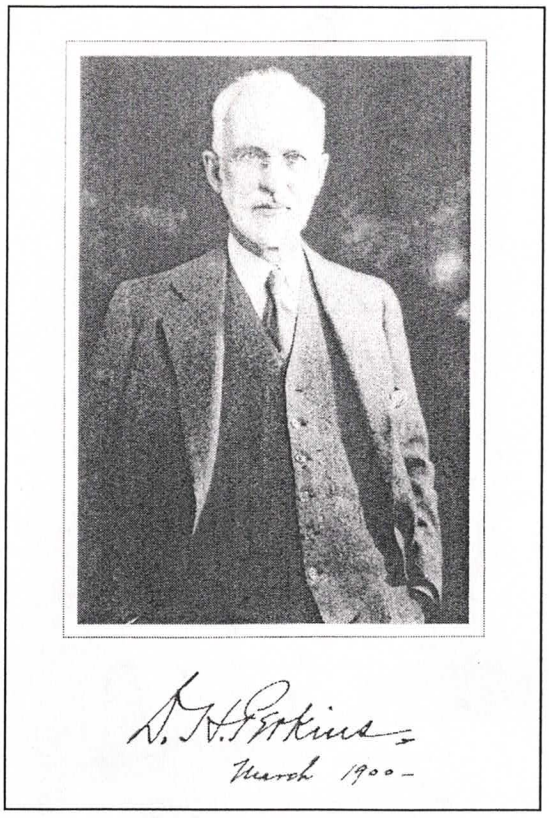
Architect Dwight Perkins

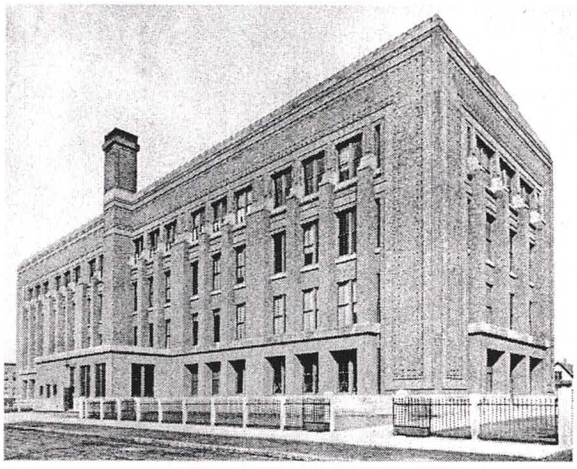
Dwight Heald Perkins (1867-1941) was a social progressive dedicated to the improvement of Chicago and one of the most distinguished architects working in the Chicago Public School system. Born in Memphis, he moved to Chicago at the age of twelve. He worked for several different architectural firms, including D. H. Burnham & Co., where he managed the office during the absence of Burnham while the latter was supervising the construction of the 1893 World's Columbian Exposition. Perkins left Burnham shortly thereafter and went into private practice. He became associated with other architects interested in non-historic, progressive design, including Frank Lloyd Wright, Irving and Allen Pond, and Robert Spencer, through his subletting of excess space to them in his architectural offices atop Steinway Hall (64 E. Van Buren St.; demolished), a piano showroom-office building he designed in 1894. Steinway Hall became renowned as a center of modern architectural design in turn-of-the-century Chicago.

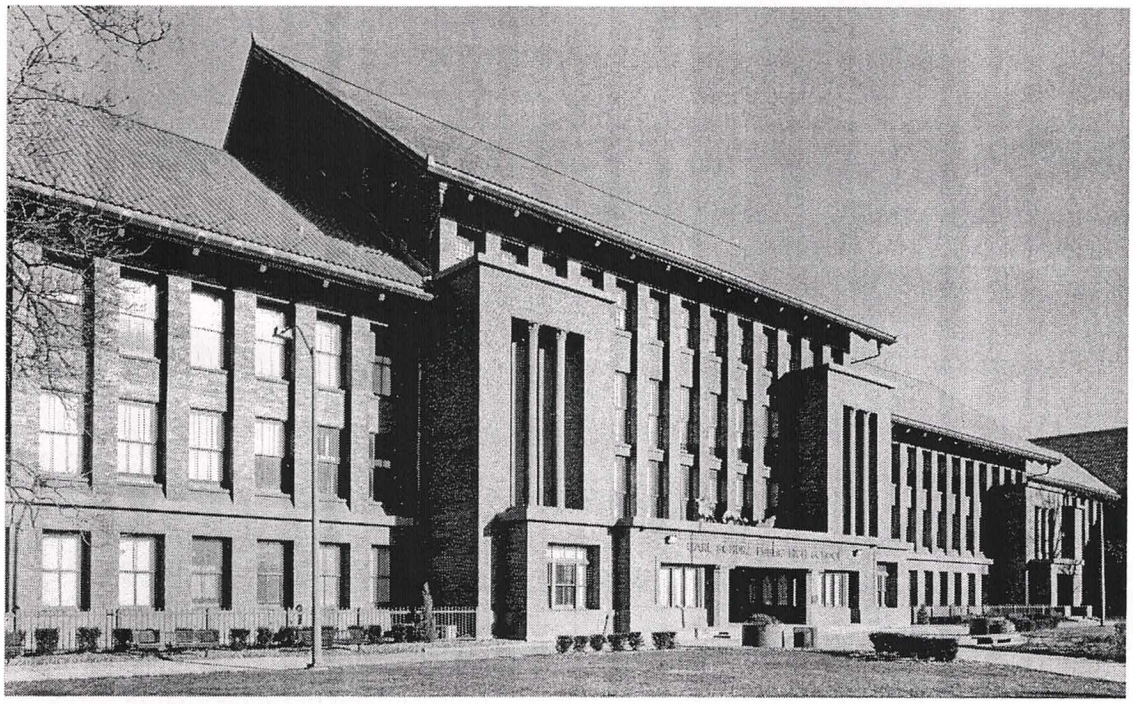
Perkins was Architect for the Chicago Board of Education between 1905 and 1910, a time when the school board was dominated by social reformers such as settlement house pioneer Jane Addams. During his tenure, he designed approximately 40 schools that were hailed for their progressive and humane designs. His best-known school is Carl Schurz High School, located at Milwaukee and Addison and built in 1908 (designated a Chicago Landmark in 1979). Other schools of note include Bowen High School (2700 E. 89th St., 1908), Cleveland Public School (3850 N. Albany Ave.; 1910), and Trumbull Public School (5200 N. Ashland Blvd.; 1910).

Perkins also was an important figure in the expansion and democratization of Chicago's parks. In 1902 he was appointed to the Special Park Commission, created to assess the status of parks in the burgeoning city and to recommend changes and expansion opportunities. The Commission's recommendations influenced the South Park Commission—the Lincoln Park Commission's counterpart on Chicago's South Side—as it implemented an innovative program of developing small neighborhood parks in working-class neighborhoods. Perkins also was a prominent advocate during the 1910s and 1920s for the establishment and expansion of the Cook County Forest Preserves, a goal of the Special Park Commission.

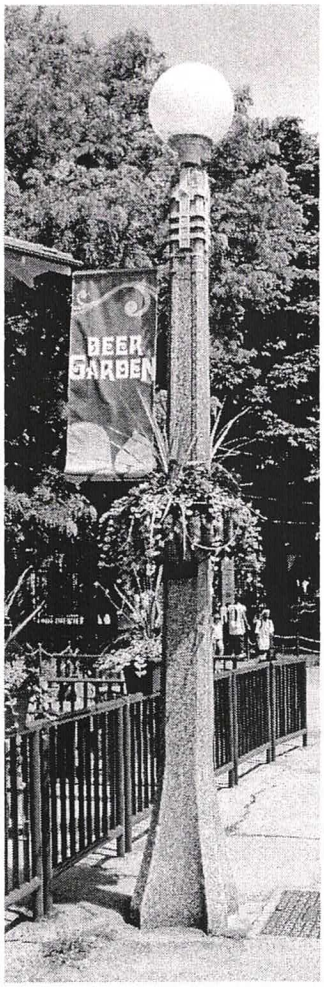
It was through his work with the Special Park Commission that Perkins met Bryan Lathrop, a newly appointed member of the Lincoln Park Commission, whose friendship led to his Lincoln Park commissions. During this time, Perkins designed a number of







Top left: Dwight Perkins, the designer of the Lion House. Perkins was an innovative Chicago architect associated with the Prairie School. He was Board of Education architect for several years in the early 1900s, designing such innovative schools as (top right) the Grover Cleveland Public School at 3850 N. Albany Ave. and (above) Carl Schurz High School at 3601 N. Milwaukee Ave. (a designated Chicago Landmark).



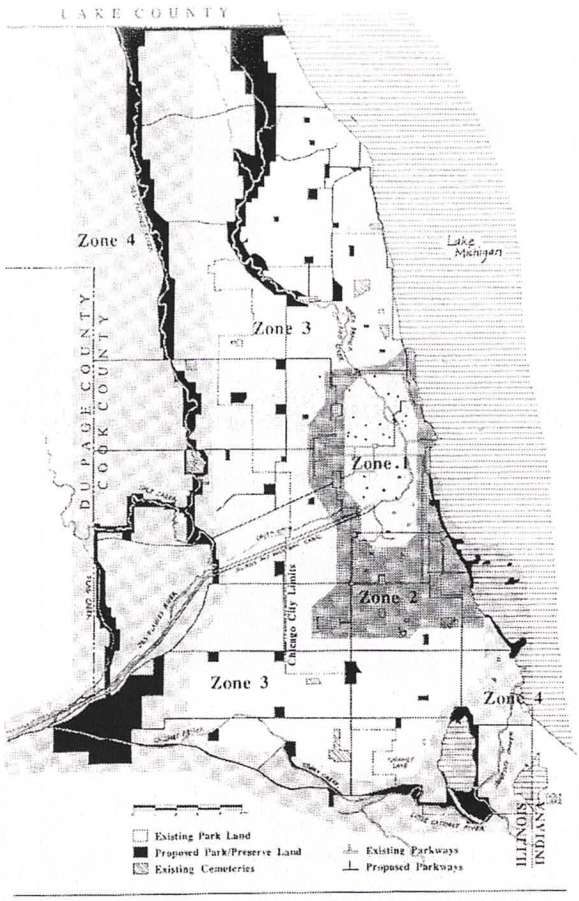
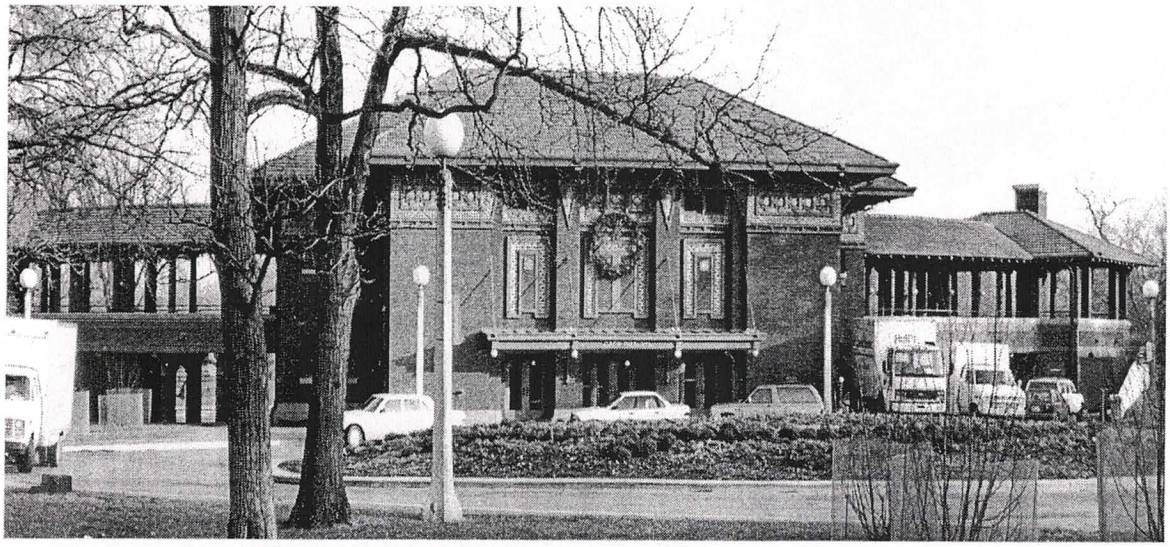


Figure 19. "Proposed Metropolitan Park System for Chicago, 1904." Redrawn from the original by Dwight Perkins as included in Perkins 1904.



Perkins was much involved in the development and improvement of Chicago-area parks and forest preserves. Bottom: Besides the Lion House, he designed several buildings for the Lincoln Park Commission, including the South Pond Refectory (commonly known as Cafe Brauer) at 2021 N. Stockton Dr. Top left: He also designed distinctive Prairie-style lampposts for Lincoln Park. Top right: He was an important figure in the establishment of the Cook County Forest Preserve District.

buildings for Lincoln Park and other parks controlled by the Lincoln Park Commission, including the Lion House. In 1908, Perkins designed the South Pond Refectory (commonly known as Café Brauer and a designated Chicago Landmark), a handsomely ornamented Prairie-style building located just south of the Zoo. Perkins also designed distinctive Prairie-style lampposts for the park as well as fieldhouses for Seward and Hamlin parks, both under the control of the Lincoln Park Commission.

Criteria for Designation

According to the Municipal Code of Chicago (Sect. 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, object, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Lion House, Lincoln Park Zoo be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's History

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois or the United States.

- The Lion House exemplifies the architectural and social significance of Chicago's Lincoln Park as one of the city's oldest and most prominent parks.

- The Lion House is a major feature of the Lincoln Park Zoo, one of the oldest and most popular municipal zoos in America.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The Lion House is a significant park building distinguished by its overall excellent design and craftsmanship.

- The Lion House has fine elements of Prairie-style design and is an important example of this world-renowned architectural style, which originated in Chicago and its suburbs.

- The Lion House exhibits excellent craftsmanship both in details and materials, with exceptional use of brick, terra cotta, and Guastovino ceiling tile.

- The Lion House is especially noteworthy for its unusual and visually distinctive brick lion mosaics.

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.

- The Lincoln Park Zoo Lion House is primarily the work of Dwight Perkins, an architect of great significance to Chicago architectural history.

- Dwight Perkins, along with his partners William Fellows and John Hamilton, is a significant early 20th-century Chicago architect, designing prominent buildings in progressive, non-historic architectural styles reflecting the influence of the Prairie architectural style developed by several innovative Chicago designers, including Frank Lloyd Wright, George Maher, and Walter Burley Griffin.

- Perkins was an early significant architect for the Chicago Board of Education, designing a number of schools noteworthy for their progressive designs, details and craftsmanship, including Carl Schurz High School (designated a Chicago Landmark), Bowen High School, and Cleveland and Trumbull Public Schools.

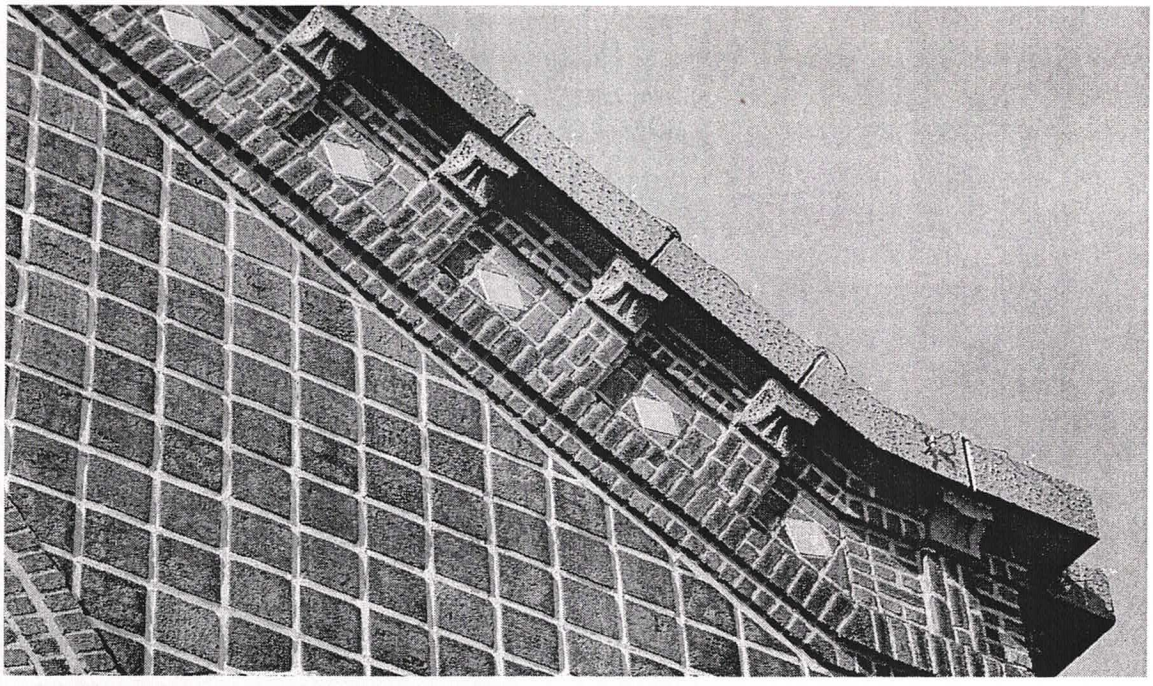
- Perkins was an important architect and public advocate for Chicago's parks and forest preserves. Besides designing the Lion House, he designed South Pond Refectory in Lincoln Park and the Hamlin and Seward Park fieldhouses. Perkins was also instrumental in the establishment of the Cook County Forest Preserves, an open-space acquisition and management public agency that was a key recommendation of the Special Park Commission final report, for which Perkins was a co-author.

Integrity Criteria

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.

The Lion House has overall good physical integrity, retaining its original site and the overall form and most original details of the building's original main pavilion. The building retains its original brick walls and stone, brick, terra-cotta, and cast-iron details. The building's Great Hall retains the majority of its historic features, including its grandly-scaled space, Guastavino-vaulted ceiling, brick walls, tiled floors, and original display window openings.

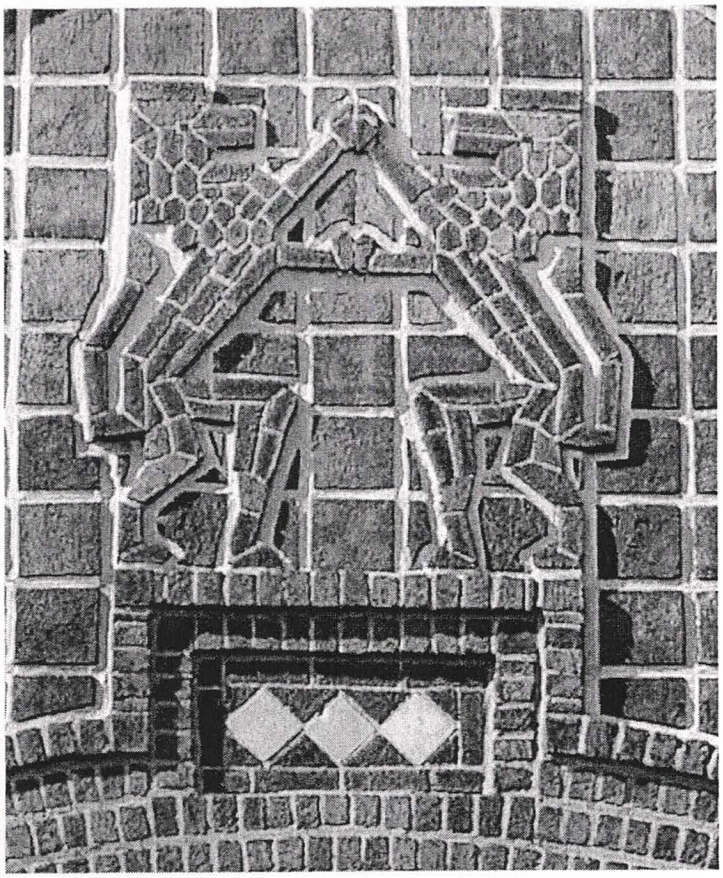
Exterior changes include the replacement of exterior cages with more expansive "naturalistic" animal display areas, reflecting changes in zoo practice since the



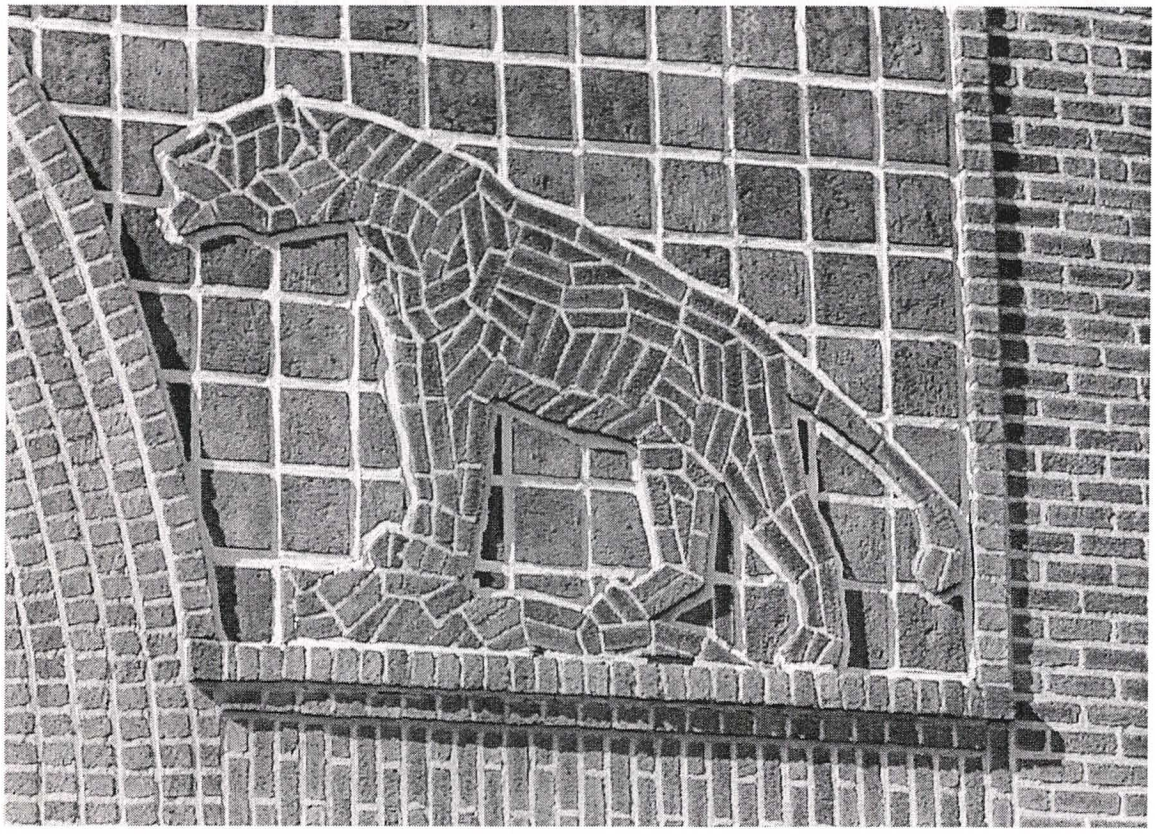
The Lion House is beautifully detailed with ornament executed in cast iron, terra cotta and brick.

Top: A detail of the building's cornice.

Left: A detail of one of the building's cast-iron vestibules.



Cut-brick, low-relief sculptures of lions are the Lion House's most distinctive ornamental feature.



The Lion House's lion mosaics reflect a long-standing artistic tradition that valued the depiction of lions and other "great cats," often as symbols of power. Two examples include (left) the Lion Gate at the ancient Greek fortress of Mycenae, and (below) the *Wounded Lion* from an Assyrian palace in ancient Mesopotamia.

construction of the building in 1912. As part of this change, lower windows in the Lion House's north wall were enlarged and replaced with stressed-wire barriers to allow views of the new north animal habitats from the Great Hall. Concrete ramps for accessibility have been added at both entrances to the Great Hall, which has a small glass-enclosed store area at its western end. In addition, the Great Hall has a number of planters added to provide greenery; although large, these planters are removable. Modern signs, including acknowledgments to zoo patrons, have been added to the Great Hall as well.

Significant Historical and Architectural Features

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its preliminary evaluation of the Lion House, the Commission staff recommends that the significant features be identified as:

- all visible exterior features, including rooflines, of the original 1912 building; and
- the Great Hall and entrance vestibules leading to the Great Hall.

For purposes of this proposed designation, the exterior "naturalistic" animal display areas to the north and south of the original 1912 building are not considered significant architectural and historical features.

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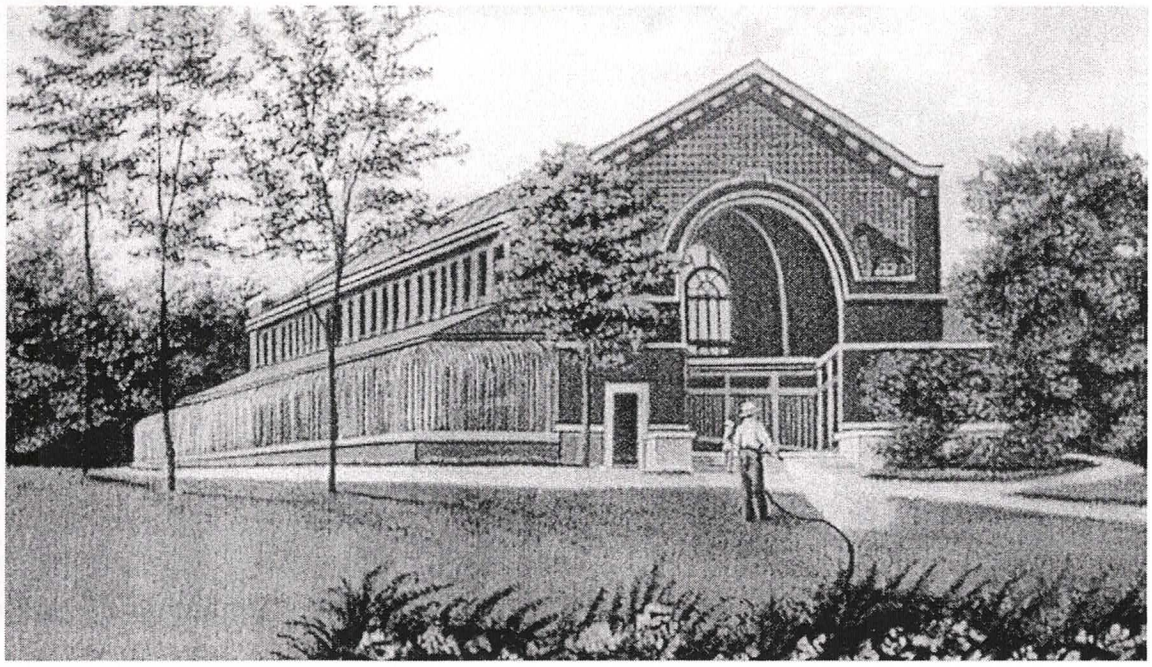
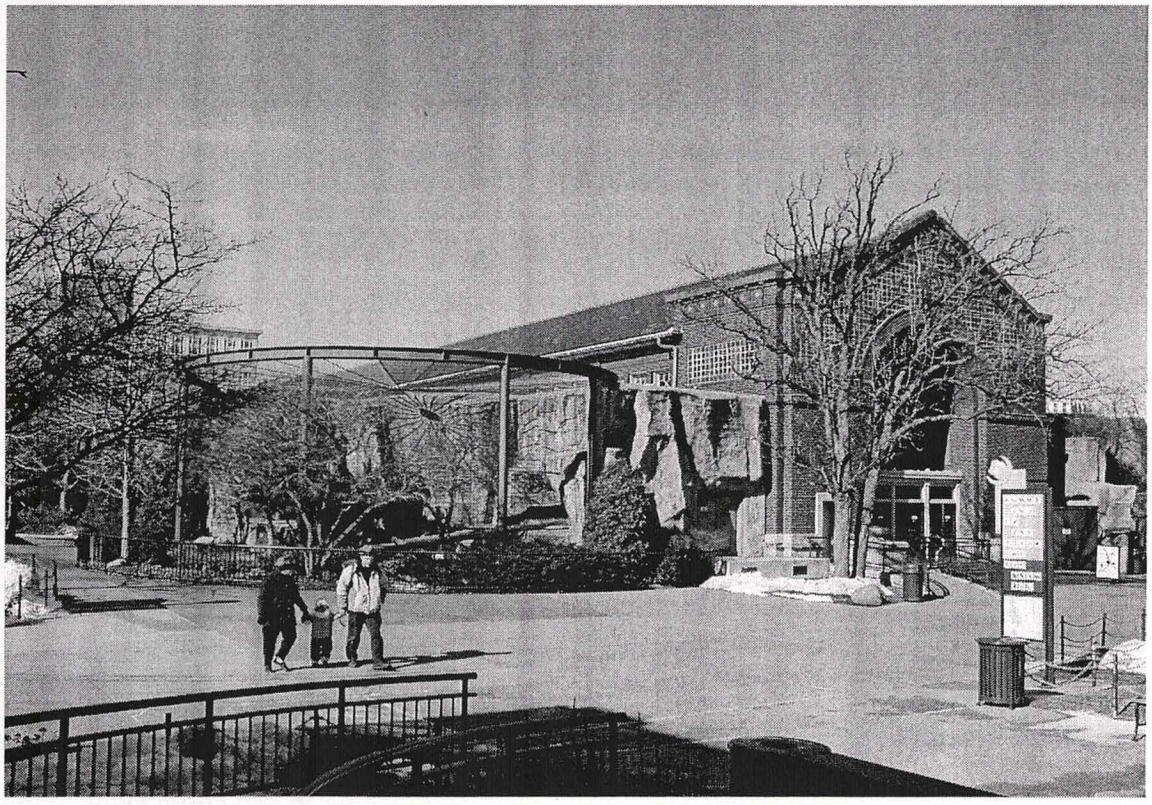
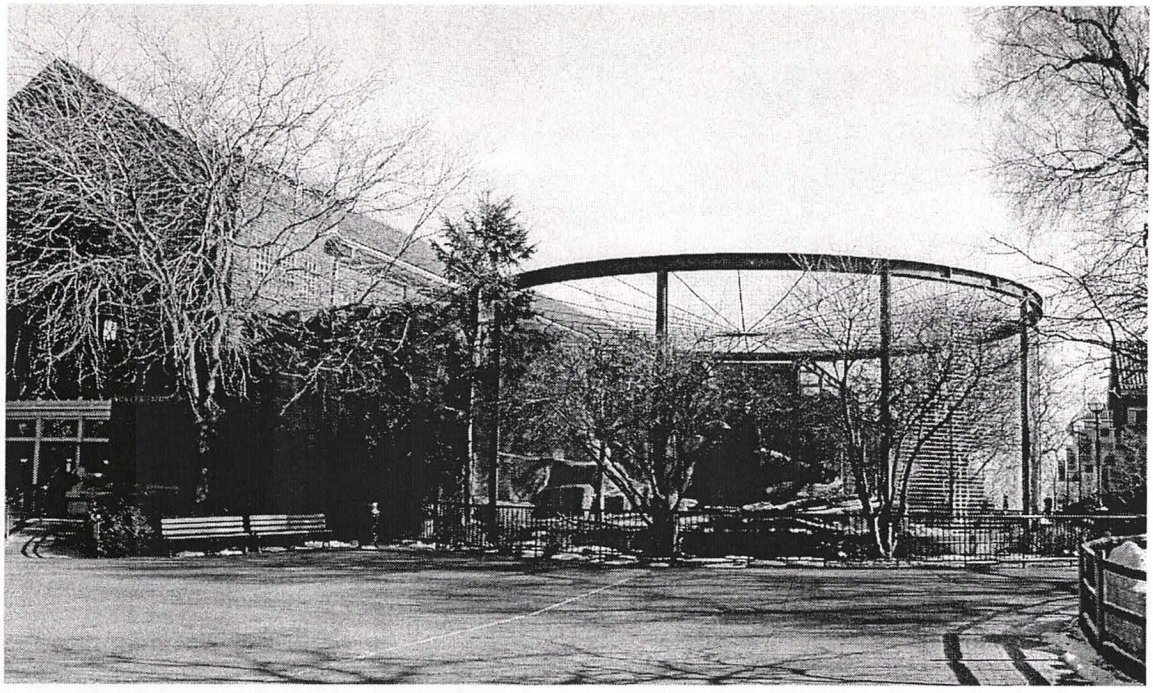
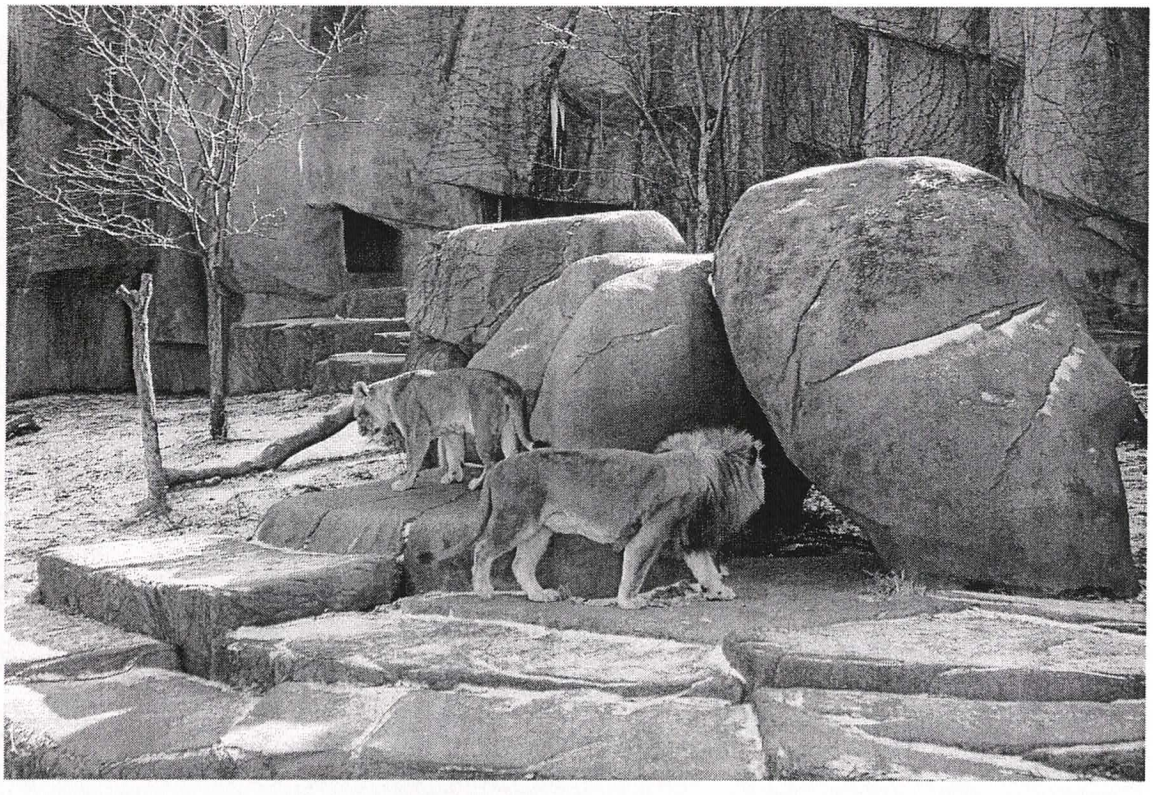




Despite changes, the Lion House retains overall fine integrity. Top: A postcard view of the building soon after its construction in 1912. Bottom: The building today.





"Naturalistic" animal habitats were later constructed along the north and south sides of the building. Top: A view of the south habitat, which replaced a row of iron cages. Bottom: A detail of the north habitat, with its natural-looking boulders. Such habitats reflect modern concepts of zoo architecture, which encourage natural-looking environments rather than cages.

Top: The great hall as it looked soon after its opening in 1912. Bottom: The great hall today.

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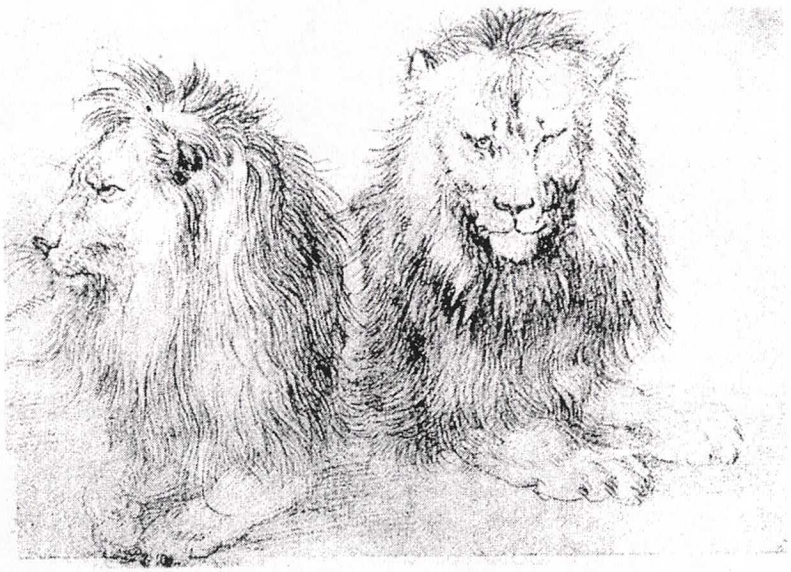
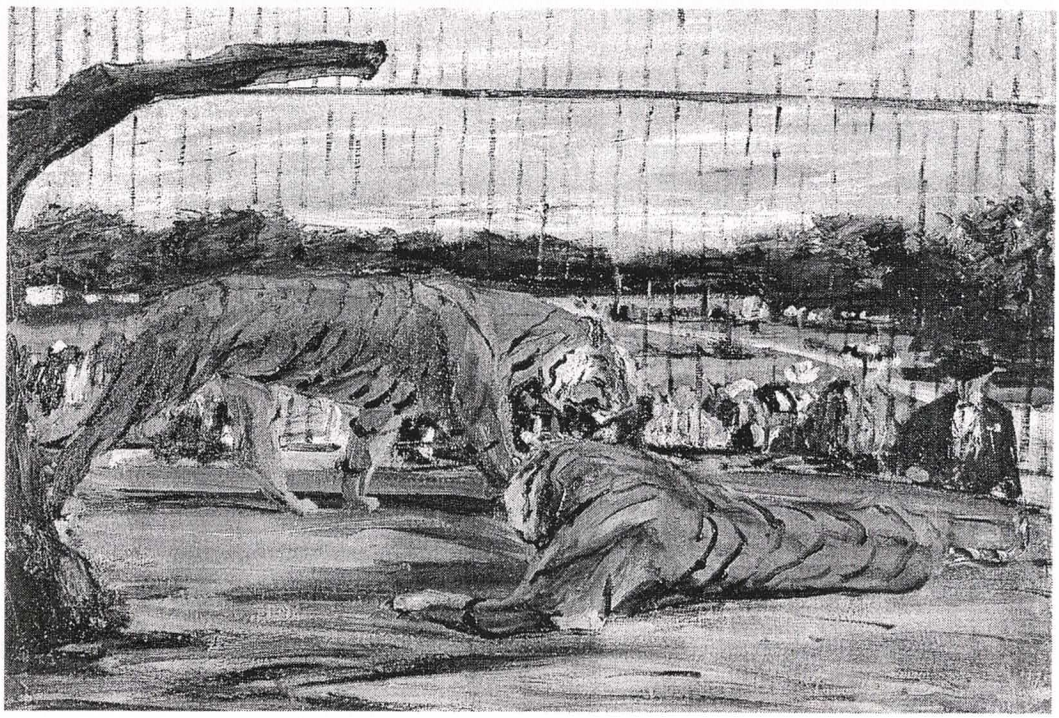
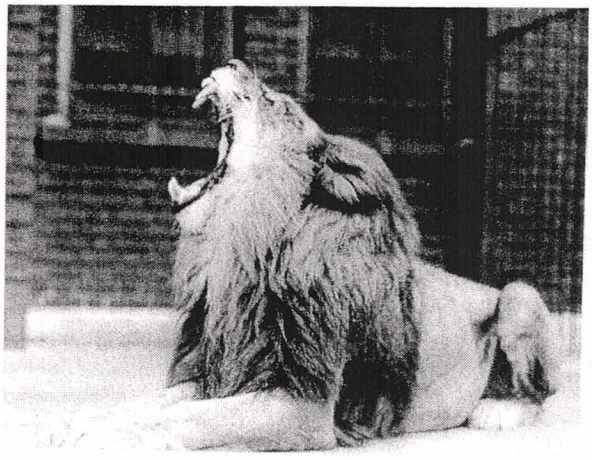


Lions and other large cats in captivity have long been favorite subjects for artists.

Right: Drawings of a lion, c. 1520, by Albrecht Durer.

Bottom: *Tiger in a Cage*, 1925, by Otto Dill.





The Lincoln Park Zoo's lions and other great cats have long fascinated the zoo's visitors and workers alike.

Top: Children holding lion cubs, c. 1908.

Left: Nero was one of the zoo's main attractions in the 1920s.

Bottom: Zookeeper Henry Hunterman taking his favorite black leopard for a stroll early one morning, c. 1930.

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Illustrations
Department of Planning and Development, Landmarks Division: pp. 3 (top), 10, 11, 14 (top left & bottom), 17, 18, 21 (bottom), 22, 23 (bottom).
From Fisher, *Zoos of the World*: p. 5 (top left, middle), 6 (middle).
From Baratay and Hardouin-Fugier, *A History of Zoological Gardens in the West*: pp. 5 (top right, bottom), 6 (top), 24.
From Rosenthal, Tauber, and Uhlir, *The Ark in the Park*: pp. 6 (bottom), 21 (top), 23 (top), 25.
From *Architecture*: p. 9 (top).
From Stern, Gilmartin, and Massengale, *New York 1900*: p. 9 (bottom).
From Davis, *Dwight Heald Perkins*: p. 13 (top left), 14 (top right).
Chicago Historical Society: p. 13 (top right).
Bob Thall for the Commission for Chicago Landmarks: p. 13 (bottom).
From Stokstad, *Art History*: p. 19.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that individual buildings, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Chicago Department of Planning and Development, 33 N. LaSalle St., Room 1600, Chicago, IL 60602; (312-744-3200) phone; (312-744-2958) TTY; (312-744-9140) fax; web site, www.cityofchicago.org/landmarks

This Preliminary Summary of Information is subject to possible revision and amendment during the designation proceedings. Only language contained within the City Council's final landmark designation ordinance should be regarded as final.